

INTERNATIONAL NUMISMATIC CONGRESS



PROGRAM

NEW YORK AND WASHINGTON
SEPTEMBER 10-16, 1973

INTERNATIONAL NUMISMATIC CONGRESS

organized by

THE INTERNATIONAL NUMISMATIC COMMISSION

in collaboration with

THE AMERICAN NUMISMATIC SOCIETY

and

THE SMITHSONIAN INSTITUTION



NEW YORK AND WASHINGTON

SEPTEMBER 10-16, 1973

INTERNATIONAL NUMISMATIC COMMISSION

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THE 1973 INTERNATIONAL NUMISMATIC CONGRESS

The Congress opens in New York on September 10, 1973. Meetings on that day will take place at the American Academy of Arts and Letters located on Audubon Terrace, Broadway between 155th and 156th Streets. On September 11 meetings will be held at the Statler-Hilton Hotel, 7th Avenue and 33rd Street, New York. September 12 will be a free day in New York City. On September 13 the Congress will move via Baltimore, Maryland, to Washington, D.C. Meetings will take place on September 14 and 15 at the Smithsonian Institution in Washington. An excursion into the Virginia countryside to Monticello has been arranged for September 16.

All correspondence relating to the Congress should be addressed to the Secretariat, International Numismatic Congress, American Numismatic Society, 155th Street and Broadway, New York, N. Y. 10032.

EXHIBITIONS

The following institutions will mount special exhibits in honor of the Congress.

American Numismatic Society, New York — Coinage of the Americas — tracing the history of New World coinage as it reflects European traditions and indigenous development.

Evergreen House, Baltimore — A selection of Ancient and American coins from the John Work Garrett Collection.

Smithsonian Institution, Washington — The Franco-American Medal of the late 18th Century — medals and jetons illustrative of the relationship between France and America during the Revolutionary War period.

Dumbarton Oaks, Washington — Special exhibit of portions of the great collection of Byzantine coins and other Byzantine and early Christian antiquities.

In addition, The Hispanic Society of America and the Museum of the American Indian, two museums located on Audubon Terrace which are normally closed on Monday, will be open to members of the Congress on September 10 from 1-4 P.M.

An exhibition of recent numismatic publications will be organized at the American Numismatic Society. Publishers, numismatic organizations

and all others who desire to take part in this exhibition should write to the Secretariat of the Congress, indicating the titles of the publications to be displayed. All costs of delivery and return of the publications must be borne by the sender. The publications must be received by the American Numismatic Society no later than September 1, 1973.

CONGRESS INFORMATION CENTER

The Hospitality Committee will staff an Information Center in New York and Washington in locations convenient to the Congress meetings according to the following schedule.

NEW YORK

Sunday, Sept. 9:	5-8 P.M. — Village Room, Statler-Hilton Hotel
Monday, Sept. 10:	9 A.M.-2 P.M. — Reilly Room, American Numismatic Society
	4-7 P.M. — Village Room
Tuesday, Sept. 11:	9 A.M.-5 P.M. — Georgian Room Lobby, Statler-Hilton Hotel
Wednesday, Sept. 12:	9 A.M.-5 P.M. — Village Room

WASHINGTON, D.C.

Thursday, Sept. 13:	7-8:30 P.M. — Federal Room Entrance, Statler-Hilton Hotel
Friday, Sept. 14:	9 A.M.-5 P.M. — Congress Center, National Museum of History and Technology
Saturday, Sept. 15:	9 A.M.-4 P.M. — Congress Center

REGISTRATION

Delegates already registered for the Congress may pick up their portfolios at the Congress Information Center beginning Sunday evening. Others may register at any time at the Congress Information Center (see schedule above).

PROGRAM

Monday, September 10

8:45-9:15 — Busses will leave the 33rd Street entrance of the Statler-Hilton Hotel for Audubon Terrace, 155th Street and Broadway. (Participants to use public transportation for return.)

10:00 — OPENING SESSION — Auditorium of the American Academy of Arts and Letters, Audubon Terrace.

Welcome by: Margaret Thompson, Chairman of the Organizing Committee; Samuel R. Milbank, President of the American Numismatic Society; Georges Le Rider, President pro tem of the International Numismatic Commission.

10:30-12:00 — COMMUNICATIONS — Audubon Terrace.

Section A: Greek and Roman. Chairman; Otto Mørkholm. Auditorium, American Academy.

1. Paul Naster, *The Weight-System of the Coinage of Croesus.*
2. Liselotte Weidauer, *Problems of the Early Electrum Coinage.*
3. C.H.V. Sutherland, *The Pergamene Aurei and Denarii of Augustus.*

Section B: Mediaeval. Chairman: Walter Hävernicks. Members Room, American Academy.

1. Kirsten Bendixen, *The First Merovingian Coin-Treasure from Denmark.*
2. Stanislaw Suchodolski, *Influences carolingiennes sur le monnayage européen au x^e et au xi^e siècle.*
3. S.N. Lane, *The Symbolism of the Viking Coins of Dublin and Scandinavia.*

Section C: Islamic. Chairman: Paul Balog. Library, American Academy.

1. Dale L. Bishop, *Problems in the Identification of Arab-Sasanian Mints.*
2. Samir Shamma, *The Political Significance of Religious Slogans on Islamic Coins.*
3. Giovanni Oman, *The Nomenclature of Islamic Coins: Problems and Sources.*

Monday, September 10 (cont.)

12:00-1:30 — LUNCHEON — Audubon Terrace. Courtesy of the American Numismatic Society.

1:30-4:30 — COMMUNICATIONS — Audubon Terrace.

Section A: Greek and Roman. Chairman: Anne S. Robertson. Auditorium, American Academy.

1. Monique Laloux, *Quelques paralleles stylistiques entre les types monétaires cyzicènes et l'art contemporain.*
2. Andreas E. Furtwängler, *East Greek Coins of the 6th and 5th Century B.C. from Southern French Hoards.*
3. Peter R. Franke, *Die Homonoia-Münzen Kleinasiens.*
4. Miriam S. Balmuth, *Jewellers' Hoards and the Development of Early Coinage.*
5. Robert J. Myers, *The Coinage of Augustus in the West.*
6. Rudi Thomsen, *The Servian Census Classes and Roman Coinage.*
7. Patrich Serge L. Marchetti, *Les manipulations de la monnaie romaine au cours de la deuxième guerre punique.*

Papers to be read by title:

8. William F. Spengler, *The Gold Coinage of Bactria: An Unpublished 15-Stater Piece.*
9. Mel Wacks, *Portrait of a Jewish Prophet on an Ancient Coin: Correction of Over a Century of Misinterpretations by Hill, Reifenberg, Meshorer, et al.*
10. Karel Castelin, *Gaul's Gold and Caesar.*

Section B: Mediaeval. Chairman: Kolbjørn Skaare. Members Room, American Academy.

1. Brita Malmer, *The Coinage of the Vikings: Some Methodological Problems.*
2. Philip Grierson, *Coin Hoards of the Early Middle Ages.*
3. Ryszard Kiersnowski, *Imitations et falsifications monétaires médiévales: faits économiques et faits culturelles.*
4. Herbert Erlanger, *The Imperial Mint in Nuremberg.*
5. Niklot Klüssendorf, *Local Currency Supervision and Coin Smuggling in the Middle Ages.*
6. Emil Bourgey, *Un nouveau document sur le monnayage or de Philippe VI de Valois, "un florin Georges inédit".*

Monday, September 10 (cont.)

Paper to be read by title:

7. Jeremiah D. Brady, *Interpretation of Extensive Die Linkage*.

Section C: Western Hemisphere. Chairman: Mrs. R. Henry Norweb. Library, American Academy.

1. Eric P. Newman, *Benjamin Franklin's Numismatic Accomplishments*.
2. A. Kosoff, *The Private and Territorial Gold Coins of the United States*.
3. Dexter C. Seymour, *Templeton Reid: First of the Pioneer Coiners*.
4. T.V. Buttrey, Jr., *Mexican Colonial Gold Bars*.
5. Peter W. Broeker, *1894 One-Half Real Guatemalan Counterstamp on Crowns of Latin America*.

Paper to be read by title:

6. Hillel Kaslove, *Money, Scrip and Tokens of the United States Military from the Civil War to the Present*.

8:00-9:00 — MEETING OF THE BUREAU OF THE INTERNATIONAL NUMISMATIC COMMISSION — Statler-Hilton Hotel.

Tuesday, September 11

9:30-12:00 — COMMUNICATIONS — Statler-Hilton Hotel, New York.

Section A: Greek and Roman. Chairman: Georges Le Rider. Georgian Room.

1. Maria R. Alföldi, *Eukleidas in Syrakus: Arbeit und soziale Stellung der Graveure in der Antike*.
2. Christof Boehringer, *Zum Schatzfund von Ognina, 1923*.
3. Heinz-Rainer Sternberg, *Die Silberprägung von Laos ca. 510-440 v. Chr.*
4. H.R. Baldus, *Die "reformierten" Tetradrachmen des Uranius Antoninus im Lichte eines neuen Fundes*.
5. Claude Brenot, *Monnaies des fouilles au port antique de Marseille*.

Paper to be read by title:

6. Nancy M. Waggoner, *A Recent Archaic Greek Hoard from Egypt*.

Tuesday, September 11 (cont.)

Section B: Mediaeval and Oriental. Chairman: Samir Shamma. Pennsylvania Room.

1. John Porteous, *The First Coinage of the Crusaders: The Æ of Richard and the Count of Edessa.*
2. Arthur J. Seltman, *Amalric, Prince of Tyre: Usurper in Cyprus (1306-1310).*
3. N.M. Lowick, *Coins of the Najāhids of Yemen.*
4. Kenneth Allin Luther, with John M. Smith, Jr. and Margaret Fearey, *Two Ilkhānid Coin Hoards(?)*.
5. Jere L. Bacharach, *Forgers and Forgeries in Fifteenth Century Egypt.*

Papers to be read by title:

6. Cevriye Artuk, *Iftihar Madalyası.*
7. Ibrahim Artuk, *Ala-el-din Keykubad'ın Meliklik Devri sikkeleri.*
8. Michael L. Bates, *The Metrology and Fineness of the 13th Century Crusader Imitations of the Silver Coinage of the Ayyūbids.*
9. Adon A. Gordus, *Silver Fineness and Gold Impurity Levels in Persian Coins.*
10. Rose Chan Houston, *The Use of Metrology in the Dating of the "Pan Liang".*
11. Dickran Kouymjian, *The Gold Coinage of the Ildegizid Atabegs of Northwestern Iran.*
12. George C. Miles, *The Coinage of al-'Abbāsīyah: Some Metrological, Technical and Circulation Problems.*
13. Jarmila Štěpková, *A Contribution to the Umayyad Coinage in North Africa.*
14. Charles K. Panish, *The Coinage of Angkor Wat.*

Section C: Modern. Chairman: Colin Martin. Dartmouth Room.

1. Dietrich Schwarz and H.U. Geiger, *Verleihungen des Münzrechts durch den Papst am Beispiel schweizerischen Städte.*
2. Marion M. Archibald, *Coins in Andrew Halyburton's Ledger, 1492-1503.*
3. Maria-Theresa Rath, *Ein Bildnis Kaiser Karls VI auf Medailen von 1711 bis ca. 1735.*
4. Alain Weil, *Numismatique de la Révolution française.*
5. Emmett McDonald, *18th Century British Coin Weights for Portuguese Gold Coins.*

Tuesday, September 11 (cont.)

Paper to be read by title:

6. Lore Börner, *Der Einfluss des Druckgraphik auf die Stempelschneidekunst des 16. und 17. Jahrhunderts.*

1:30-4:30 — COMMUNICATIONS — Statler-Hilton Hotel.

Section A: Greek and Roman. Chairman: Pierre Bastien. Georgian Room.

1. Leo Mildenberg, *Kimón in the Manner of Segesta.*
2. J. Youroukova, *Epanouissement de la frappe des monnaies thraces.*
3. Theodore Gerasimov, *Monnaies de la ville antique Odrosa en Thrace.*
4. Andrzej Jan Kunisz, *Les trésors de monnaies romaines en Pologne.*
5. Robert Etienne, *Le trésor des monnaies découvertes en Garonne (1965-1970).*
6. M.H. Zehnacker, *Le quinaire-victoriat et la surévaluation du denier.*

Papers to be read by title:

7. Carl S. Berkowitz, *Harbor Depictions on Imperial Coins from Aigina, Megara and the Peloponnese.*
8. Mando Caramessini-Oeconomides, "ECTIA BOY \wedge HC" and *Nicopolis of Epirus.*
9. Baruch Kanael, *The Presentation of Rulers and their Uniconic Substitutes on Ancient Jewish Coins.*
10. Hyla A. Troxell, *The Coinage of the Lycian League.*

Section B: Mediaeval and Modern. Chairman: C.E. Blunt. Dartmouth Room.

1. J. Sejbal, *Basic Elements of Mediaeval Coinage in the Territory of Great Moravia.*
2. Françoise Dumas, Title to be announced.
3. Douglas G. Borden, *The Mill Coinage of Elizabeth I of England, 1561-1571.*
4. I. Gedai, *Bavarian Influence on the Early Coinage of the States of Middle-East Europe.*
5. Robert H. Thompson, *Jacobin Grotesques: the Deliberate Muling of Dies in Late Eighteenth-Century England.*
6. Michael J. Freeman, *The Victorian Bronze Coinage of Great*

Tuesday, September 11 (cont.)

Britain with Particular Reference to the Dies Used and Their Development.

Papers to be read by title:

7. Roberto Pesant, *The Deniers of Raymond of Poitiers, Crusader Prince of Antioch, 1136-1149.*
8. Jerzy Ulatowski, *The Coins of Free Poland, 1918-1939.*

Section C: General. Chairman: Dietrich W.H. Schwartz. Pennsylvania Room.

1. Elisabeth Nau, *New Aspects of the Metrological "Law of Inertia".*
2. Howard A. Minners, *The Early Origin of the Silver Taler.*
3. Harrington E. Manville, *Countermarked British Tradesmen's Tokens.*
4. Robert W. Storm, *In Token of Friendship: Early Fraternity Medals at the College of William and Mary.*
5. Aurelio Rauta, *La moneda Rumana de 20 lei de ore del año 1868: aspectos historicos relacionados con su acuñación.*
6. John Hunter, *Some Observations on the Availability and Condition of Pure Nickel Coinage (1881 to 1960).*

Papers to be read by title:

7. Alfonz Lengyel, *The Coins of Boka Kotorska from Roman Times to Napoleon.*
8. Michael Kupa, *The Origin and Spread of Paper Money.*

6:00-8:00 — RECEPTION — The Brooklyn Museum, Eastern Parkway. Courtesy of the Mobil Oil Corporation.

Busses will leave at 5:30 from the 32nd Street entrance of the Statler-Hilton Hotel. Busses will return to the hotel beginning at 7:30 P.M.

Wednesday, September 12

FREE DAY. No meetings.

5:30-7:30 — RECEPTION — The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, in the Mediaeval Sculpture Hall. Courtesy of the Council of the American Numismatic Society.

Thursday, September 13

8:30 — DEPARTURE OF THE CONGRESS FOR WASHINGTON, VIA BALTIMORE. Busses leave from the 32nd Street entrance of the Statler-Hilton Hotel. *Transportation by subscription only.*

12:00-3:30 — LUNCHEON VISIT — Evergreen House, 4545 N. Charles Street, Baltimore. Courtesy of the Trustees of the Evergreen House Foundation.

3:30 — Busses leave for the Statler-Hilton Hotel, Washington, D.C.

8:00-10:00 — SESSION FOR GENERAL DISCUSSION OF NUMISMATIC PROBLEMS — Chairman, Georges Le Rider. Congressional Room, Statler-Hilton Hotel.

1. Future Congress Publications (Philip Grierson).
2. Inventory of Collections of Ancient Coins (Tony Hackens).
3. Reproductions and Imitations (Lars Lagerqvist).

Friday, September 14

9:30-12:00 — COMMUNICATIONS — National Museum of History and Technology, Smithsonian Institution.

Section A: Greek. Chairman: Arnold Spaer. Auditorium.

1. John Melville Jones, *Greek Coin Names in -phoros*.
2. Thomas Fischer, *Tetradrachmen und Kistopher: über den Zerfall der attischen Einheitswährung in Asien, ermittelt aus den Schatzfunden vom Ende des 3. bis zur Mitte des 2. Jhts. v. Chr.*
3. Tony Hackens, *A propos des monnaies d'Argos*.
4. Colin M. Kraay, *Timoleon and Corinthian Coins in the West*.
5. Suzanne Grunauer von Hoerschelmann, *Lakedaimonische Tetradrachmen in peloponnesischen Schatzfunden (A Redating of Noe² 997 and 1004)*.

Section B: Roman. Chairman: Octavian Iliescu. Reception Suite.

1. Curtis L. Clay, *Roman Imperial Medallions: the Date and Purpose of Their Issue*.
2. Anne S. Robertson, *Some Unpublished Coins of the Third Century A.D. in the Hunter Coin Cabinet*.

Friday, September 14 (cont.)

3. Virgil Mihailescu-Bîrliba, *Septimius Severus' Monetary Reforms and the Hoards of Denarii Beyond the Roman Imperial Frontiers*.
4. Pierre Bastien and H. Huvelin, *Le monnayage de Claude II à l'atelier de Milan*.
5. Martin Price: *The Lost Year: Greek Light on a Problem of Roman Imperial Chronology*.

Papers to be read by title:

6. William E. Metcalf, *The Overstriking of Hadrianic Cistophori*.
7. H.D. Schultz, *Megalopolis-Sebasteia*.
8. Bluma Trell, *Tomb, Tower or Shrine ? The Value of Numismatic Evidence*.

12:00-1:30 — LUNCH (*fixed charge*) — The Commons of the Smithsonian Institution Building, 1000 Jefferson Drive (across the Mall).

1:30-4:30 — COMMUNICATIONS — National Museum of History and Technology, Smithsonian Institution.

Section A: Greek, Roman and Byzantine. Chairman: C.H.V. Sutherland. Auditorium.

1. James C. Brindley, *The Parthian Copper Coinage: A Review*.
2. Otto Mørkholm, *Hellenistic Coin Hoards from the Persian Gulf*.
3. Aleksander Jeločnik, *Alternation of Genio and Moneta Folles in the Siscia Mint*.
4. J.P. Callu, *La circulation monétaire entre 313 et 346*.
5. Octavian Iliescu, *Le système monétaire et pondéral à Histria, Callatis et Tomis aux V^e-III^e siècles av. n. é.*
6. Bucur Mitrea, *La circulation de la monnaie byzantine à Dinogetia au VI^e siècle*.

Section B: Celtic. Chairman: J.-B. Colbert de Beaulieu. Reception Suite.

1. Eugen Chirilă, *Dacians and Celts in Dacia in the III-II Century B.C.: A Numismatic Approach*.
2. E. Kolníková, *The Finds of Celtic Coins in Slovakia and the Main Problems of the East-Celtic Coinage*.

Friday, September 14 (cont.)

3. Milagros Cavada, *Roman Currency in Galicia*.
4. J.C.M. Richard and L. Villaronga, *Recherches sur les étalons monétaires en Espagne et en Gaule du Sud antérieurement à l'époque d'Auguste*.
5. Simone Scheers, *L'histoire monétaire de la Gaule-Belgique après la conquête de César*.
6. Jean-Baptiste Giard, *Les imitations du monnayage de Néron en occident*.
7. Zdenka Nemeškalová, *Die in Nord-Italien gefundenen keltischen Goldmünzen im Lichte der neuen böhmischen Bodenfunde*.

6:00-8:00 — RECEPTION — Dumbarton Oaks Research Library and Collection, 1703 32nd Street, NW. Courtesy of Dumbarton Oaks. Busses will leave the 16th Street entrance of the Statler-Hilton Hotel beginning at 5:30. Busses will return to the hotel beginning at 7:30.

Saturday, September 15

9:30-12:00 — COMMUNICATIONS — National Museum of History and Technology, Smithsonian Institution.

Section A: Greek and Roman. Chairman: T.V. Buttrey, Jr.
Reception Suite.

1. Giorgio Tabarroni, *The Pharos Appearing on Alexandrian Coins*.
2. Erik Christiansen, *The Roman Coins of Alexandria: A Preliminary Report*.
3. Robert L. Hohlfelder, *The Kenchreai Excavations: The Coins*.
4. Nicolae Gudea, *Some Forgeries of Roman Bronze Coins from the IV Century*.
5. Simon Bendall and Douglas Sellwood, *A Hoard of Tetrarchic Misstrikes from Antioch*.
6. Pierre Salama, *Le monnayage de l'usurpateur africain Domitius Alexander, A.D. 308-310*.

Section B: General. Chairman: O.H. Dodson. Room B-1048.

1. Giovanni Gorini, *Alcuni punzoni monetali romani dalla Venetia*.

Saturday, September 15 (cont.)

2. Cécile Morrisson, *The Origins of Vandalic Coinage* (to be read by Claude Brenot).
3. V.M. Potin, *Systematization of Coin Finds and its Importance for Numismatic Research*.
4. Sanford Sternlicht, *Numismatic References and Problems in Shakespeare*.
5. Paul Balog, *Mediaeval Islamic Bronze Weights from the Middle East*.

10:00-12:00 — PLENARY SESSION OF THE INTERNATIONAL NUMISMATIC COMMISSION (only for Delegates of Member Institutions and Honorary Members of the International Numismatic Commission) — Lounge, Smithsonian Institution Building.

12:00-12:30 — MEETING OF THE NEW BUREAU OF THE INTERNATIONAL NUMISMATIC COMMISSION — Regents' Room, Smithsonian Institution Building.

12:30-2:00 — LUNCH (*fixed charge*) — The Commons of the Smithsonian Institution Building.

2:30-3:30 — CLOSING SESSION — National Museum of History and Technology, Smithsonian Institution. Auditorium.

6:00-8:00 — RECEPTION — The Hall of Money and Medals, National Museum of History and Technology, Smithsonian Institution. Courtesy of the Smithsonian Institution.

Sunday, September 16

8:00 — EXCURSION TO VIRGINIA (by subscription).

Busses leave the 16th Street entrance of the Statler-Hilton Hotel for the University of Virginia and Monticello, with luncheon at Charlottesville.

7:00 P.M. — Busses due back at the Statler-Hilton Hotel, Washington.

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American Foundation, Cleveland, Ohio
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Bronx Coin Club, New York, N. Y.
Dumbarton Oaks Research Library, Washington D.C.
Empire State Numismatic Association
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Office of International Activities, Smithsonian Institution, Washington, D.C.
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ADDENDA AND CORRIGENDA

SPEAKERS

Those giving papers at the morning sessions on Monday, September 10, should be at the American Numismatic Society no later than 9:30 that morning so that their slides can be prepared for projection. Please take the first bus leaving the Statler-Hilton Hotel at 8:45.

Speakers at later sessions should bring their slides to the scheduled meeting room at least 30 minutes before the session is due to begin.

PROGRAM

Monday (September 10)

a.m. Section A: Paper 3 cancelled
 Section C: George C. Miles, Chairman
 Paper 1 cancelled; substitute Ibrahim Artuk,
 Ala-el-din Keykubad' in Meliklik Devri Sikkeleri
 Paper 3 cancelled

p.m. Chartered bus transportation back to the Statler-Hilton Hotel will be provided. One bus will depart at 3 p.m. for anyone wishing to leave early; regular loading will begin at 4:30 and the last bus will leave at 5 p.m.

Tuesday (September 11)

a.m. Section A: Rudi Thomsen, Chairman
 Section B: Papers 6 and 7 are now scheduled for delivery on Monday and Saturday mornings
 Section C: Paper 3 cancelled; substitute E. Nathorst-Böös,
 Coins in Pictorial Art
 Paper 4 cancelled

p.m. Section A: Paper 6 by Hubert (not M.H.) Zehnacker
 Add Paper 11 (by title): Y. Meshorer, On the Significance of the En Gedi Hoard

Busses for the reception at the Brooklyn Museum will start leaving at 5 p.m. All exhibit floors of the museum will be open to delegates and those wishing to spend as much time as possible viewing them are urged to take an early bus.

(OVER)

Wednesday (September 12)

- p.m. The reception at the Metropolitan Museum of Art does not begin until 5:30. Anyone visiting the museum in the late afternoon will be asked to leave at 5 when the building is officially closed. To occupy the time before 5:30, delegates might enjoy window-shopping on Madison Avenue, one block east of the Metropolitan, where there are a number of art galleries.

Thursday (September 13)

- p.m. Add to the agenda for the evening session: 4. Systematic Study of Greek Imperial Coinage (E. Klimowsky)

Friday (September 14)

- a.m. After the morning sessions luncheon (no fixed charge) will be available from 11:30 in the Cafeteria of the National Museum of History and Technology, the building in which the sessions are held. The Cafeteria is on the lower level, reached by escalator, and delegates should look for the sign reading "Congress Line."
- p.m. Section A: Paul Naster, Chairman
Section B: Paper 4 to be read by Robert Etienne or
J. -B. Colbert de Beaulieu

Saturday (September 15)

- a.m. Section A: Paper 5 by D. G. (not Douglas) Sellwood
Section B: Paper 5 cancelled; substitute Cevriye Artuk,
Iftihar Madalyasi

Luncheon arrangements the same as for Friday, above

GENERAL INFORMATION AND SUGGESTIONS

Airport Transportation: Arrival in New York: Airport busses (Carey Bus Service) transport passengers at frequent intervals from all terminals at Kennedy International Airport to the East Side Airline Terminal in New York City, at a charge of \$2.50 per person. Delegates proceed from there by taxi to the Statler-Hilton Hotel (33rd St. and 7th Ave.). Alternately, taxis may be used for direct transportation from the airport to the hotel. The cost should not exceed \$13.00, including tip and baggage handling. A taxi may be shared by no more than four persons. Departure from Washington: Transportation to Dulles International Airport is provided at \$3.50 per person by airport busses which pick up passengers at several hotels, including the Statler-Hilton. The trip by taxi (maximum of four passengers) from the Statler-Hilton will cost \$18.00.

City Transportation: Busses from the ANS to the Statler-Hilton leave from the SW corner of 155th St. and Broadway. The No. 4 terminates opposite the hotel; the stop closest to the hotel on the No. 5 is 5th Ave. and 32nd St. The ride takes approximately 1 to 1 1/2 hours. The stop of the IRT subway is at 157th St. on the same side of Broadway as the ANS. The ride to Penn Station (34th St.) takes 30-40 minutes. The fare for any distance in New York City on either bus or subway is 35 cents required in exact change with no transfers. Taxis are metered, charging 60 cents for the first 1/5 of a mile, and 10 cents for each additional 1/5th. A trip between the ANS and the Statler-Hilton will cost approximately \$5.00. In Washington there is no subway; bus fare is 40 cents (exact change only, transfers are given). The taxi rate is established by zones and is generally cheaper than in New York (minimum fare is 85 cents). However, the National Museum of History and Technology is within easy 20-minute walking distance from the Statler-Hilton Hotel. It should be noted that where free Congress transportation is provided busses will depart from and return to the Statler-Hilton Hotels only.

Tipping: Service charges are not included in the total bill at hotels and restaurants. A 15% gratuity should be added for all room service, and for meals in all public restaurants. Taxi drivers will also expect a 15% tip in addition to the metered fare. Airport and hotel porters, as well as taxi drivers, will expect 50 cents for each piece of baggage handled. Baggage handling fees on arrival at the Statler-Hilton Hotel in Washington are included in the price of the New York-Washington bus charter.

Restaurants - New York: Among places to dine listed in the portfolio brochure, the following are singled out for their proximity to the Statler-Hilton and relatively modest prices:

(over)

La Potagerie (convenient for 5th Ave. shoppers)	
Schrafft's restaurants	Keen's English Chop House
Flame Steaks	Paddy's Clam House
Penn Station lunch shops	Tad's Steaks

Shopping - New York: Leading department stores are located in the main shopping district on 5th Ave. between 57th St. and 34th St. Fashionable boutiques are located within the same boundaries just east, on Madison Ave.; and the address for Macy's (which claims to be the world's largest department store), is Herald Square, at Broadway and 34th Street.

Sightseeing: Sightseeing brochures are included in each delegate's portfolio. Highly recommended are the Circle Line cruise around the island of Manhattan, and in Washington the tour to Mt. Vernon, former home of George Washington. Plans are being made for private, conducted tours of the White House in small groups before the morning sessions on Friday and Saturday, September 14 and 15. Anyone interested in participating should notify the Congress Information Center staff at the time the portfolio is picked up. Arrangements for general sightseeing, theatre tickets, etc., may be made with the assistance of the hotel desk clerk.

Miscellaneous: Foreign currency may be exchanged at the International Arrival Building at Kennedy Airport, and at banks throughout each city.

Visitors are advised not to place shoes in the hotel corridor for polishing; hotels make no provision for this service.

All tap water is chlorinated and safe for drinking.

Visitors are cautioned not to walk the streets alone at night.

Climate: The average temperature in mid-September in New York is 69 degrees F. (20.5C.); and in Washington 70 degrees F. (21C.). However it tends to be much warmer, and humidity and rain are not unknown. Light clothing and a raincoat are recommended.

Delegates and guests are urged to wear their identification badges at all times.



Byzantine Coinage

Exhibition at Dumbarton Oaks

Harvard University is fortunate in its possession of one of the greatest specialized collections of Byzantine coins in the world. This consists partly of the Dumbarton Oaks collection in Washington, partly of the Whittemore Collection in the Fogg Museum at Cambridge.

Dumbarton Oaks is a large house and estate in Georgetown, the oldest section of Washington. It was donated by Mr. and Mrs. Robert Woods Bliss to Harvard University in 1940 as a Center for Byzantine Studies. Over the next twenty-five years the donors retained their interest in its progress, enriching it with a constant stream of further benefactions, expanding it to include their other interests in pre-Columbian art and the history of landscape architecture, and eventually leaving it the bulk of their fortune. It is now, with its beautiful gardens and its small but extremely choice collections of Byzantine and pre-Columbian art, one of the main sights of Washington. It is also an important center of research, with a permanent curatorial and scholarly staff and a regular sequence of Visiting Fellows and Scholars.

The coins form an adjunct to the Byzantine collection, although their small size makes it difficult to exhibit them satisfactorily and they are therefore, apart from a small number of

medallions and of coins mounted in antiquity as jewelry, not normally on show. The nucleus was formed by the private collection of Hayford Peirce, a distinguished amateur, who in collaboration with his friend Royall Tyler published in 1933 a standard work on Byzantine art. Its preparation had involved much use of numismatic evidence, and his collection of over four thousand coins, mainly but not exclusively Byzantine, was acquired as a whole from his widow in 1948.

Two years later Harvard acquired another important collection, that of the archaeologist and art historian Thomas Whittemore, who is best known for his work in uncovering the mosaics in Saint Sophia at Istanbul in the 1930s. He died in 1950 leaving his collection to the Fogg Museum at Cambridge, but providing that duplicates from it might be deposited at Dumbarton Oaks on permanent loan.

In 1954 Professor Alfred R. Bellinger of Yale and Mr. Philip Grierson of Cambridge, who was visiting the United States as a guest of the American Numismatic Society, were invited to report on the two collections and make proposals regarding their future. No provision had been made for the further growth of the Whittemore Collection, and by the terms of Mr. Whittemore's will the duplicates in it could not be sold. It was therefore decided to concentrate on the building up of the Dumbarton Oaks Collection, with a view to the ultimate publication of both when the time seemed ripe. In 1955 the post of Advisor in Byzantine Numismatics was created for Mr. Grierson, with the task of putting these recommendations into effect.

During the following decade the Dumbarton Oaks Collection trebled in size, three important private collections being acquired virtually en bloc. These included the bulk of the Byzantine coins in Mr. Grierson's collection, important for its fifth century gold and for a large number of copper coins, many very rare, going back through the Lord Grantley collection to that of Prince Cantacuzene; the Leo Schindler collection, particularly rich in copper coins in very fine condition; and the Tommaso Bertelè collection, acquired through the good offices of a Swiss dealer, which was exceptionally rich in coins of the Palaeologan period. These collections were amalgamated as they were acquired, many duplicates being disposed of in the process, and over the years individual coins or small groups were bought on the market to fill in gaps.

By the early 1960s the policy of acquisition was sufficiently far advanced for work on the catalogue to begin, and in 1963 the whole of the Whittemore Collection was temporarily transferred to Dumbarton Oaks to facilitate the work. Volume I (491-602) by Mr. Bellinger, was published in 1966, Volume II (602-717) in two parts, by Mr. Grierson in 1968, and Volume III (717-1081) also in two parts, by the same author, will appear in the fall of 1973. Volume IV (1081-1261), to be published by Mr. Michael F. Hendy, and Volume V (1261-1453), by Mr. Grierson, are in preparation. The last volume will include corrigenda and addenda to earlier volumes. Volume I was a straightforward catalogue of the two collections, though it included material from three other standard works, but later volumes are being expanded to cover all material known to their respective authors and the Introductions have become general surveys of Byzantine coinage for the periods involved.

In addition to the main Byzantine series from 491 onwards, Dumbarton Oaks has a considerable collection of late Roman coins of the fourth century and a very important one of the fifth century, together with a substantial number of Roman medallions, which were of particular interest to Mr. Bliss. The medallions were published by Mr. Bellinger in Vol. 12 (1958) of *Dumbarton Oaks Papers*, and the gold and silver coins of the late third and fourth centuries (Diocletian to Theodosius I) in a joint article by Mr. Bellinger, Dr. P. Bruun, Dr. C. H. V. Sutherland, and Dr. J. P. C. Kent in Vol. 18 (1964) of the same periodical. A catalogue of the late fourth- and fifth-century coins, from Arcadius and Honorius down to the accession of Anastasius I, is being prepared by Mr. Grierson.

The bulk of the Whittemore Collection has now been returned to the Fogg Museum, but photographs have been kept at Dumbarton Oaks so that the whole of the collection can be studied in Washington. Also available at Dumbarton Oaks for the use of inquirers are Hayford Peirce's annotated copies of the three standard works of his day, Justin Sabatier's *Description générale des monnaies byzantines*, Warwick Wroth's *Catalogue of the Imperial Byzantine Coins in the British Museum*, and Count Jean Tolstoi's *Monnaies byzantines*, together with a file of nearly 20,000 photographs of Byzantine coins compiled by Mr. Grierson over a period of twenty-five years from sales catalogues, museum publications, and the like.

THE COINAGE OF THE BYZANTINE EMPIRE

(Cases I and II)

Byzantine coinage, like Roman coinage, was struck primarily in gold, silver, and copper. In the Comnenid period the coinage of silver was replaced by one of electrum and billon (silver heavily alloyed with copper), which bridged the otherwise inconveniently large gap between gold and copper. The coins of debased metals which dominated the system from the mid-eleventh century onwards were made concave, to distinguish them from ones of pure metal. The system of account was based on the fact that the *solidus*, the standard gold coin, weighed twenty-four carats (*keratia*) and could thus be notionally divided into twenty-four parts, in terms of which the values of other coins could be expressed. It was also divided notionally into *noummia*, i.e., small copper coins, but here the relationship was less stable. Originally 6,000 *noummia* were reckoned to the *solidus*, a figure which continued to be employed in mathematical calculations, but in practice the ratio was variable. In the mid-fifth century it stood at 7,200 *noummia*.

GOLD COINAGE

The basic coin, initially and over many centuries, was the *solidus* or *nomisma*, created by Constantine the Great and weighing 4.5 grams. It was supplemented by its half (*semissis* or *hemision*) and third (*tremissis* or *trimision*), both of which dated from the fourth century. They ceased to be struck for commercial purposes in the East in the early eighth century, though small numbers were occasionally issued, over another century and a half, for ceremonial purposes. They continued to be struck in Sicily down to the mid-ninth century.

In the late tenth century a slightly lighter *solidus* (*tetarteron*) began to be issued side by side with the coin of normal weight, now termed *histamenon*. Late in the reign of Basil II (976-1025) the *histamenon* was made much broader and thinner than the *tetarteron*, so that they could be easily distinguished from each other. In the 1030's both coins began to be debased, a process accelerated by the political and military difficulties of the 1070's and 1080's, till both ceased to be struck altogether.

In 1092 Alexius I created a new gold coin, the *hyperpyron*, of the same weight as the old *nomisma* but of 20½ instead of 24 carat gold. It was consequently made concave, like most of the subsidiary coinage that accompanied it. The *hyperpyron* was struck in great quantities over the next two centuries, but the process of debasement recommenced under John III Vatatzes (1222-54), and the reddish gold of the *hyperpyra* of Michael VIII (1261-82) and Andronicus II (1282-1328) is evidence of the large amount of copper in their alloy. During the last century of the Empire no gold coinage was struck at all.

SILVER COINAGE

Silver stocks in the late Roman Empire were abundant, but were used for silver plate or put into circulation as stamped ingots instead of being turned into coin. No silver was struck for commercial purposes in the eastern provinces during the sixth century, though there was a limited coinage in Italy and North Africa. In 615 Heraclius introduced a silver coin of six scruples (*grammata*) known as a *hexagram*, and for over half a century it was issued in great abundance, but by the end of the seventh century it had ceased to be struck. In 720 Leo III introduced a new silver coin, much lighter than the *hexagram* and of a broad, thin fabric copied from that of the Arab *dirhem*. This *miliaresion*, as it was termed, dominated the middle Byzantine period and was valued at two carats. In the eleventh century it began to be debased, like the *nomisma*, and in the 1080's it was in turn discontinued after an existence of three and a half centuries.

The reformed system of the Comnenid period had no place for coins of pure silver. These did not come again into use until the early fourteenth century, when Andronicus II issued small coins known as *basilica* in imitation of the *grossi* of Venice, with a seated figure of Christ on the obverse and two standing figures on the reverse. The *basilica* were displaced, in the second half of the century, by heavy silver coins of about 8½ grams termed *stavrata* or *hyperpyra*, though having in fact only half the value of the now extinct gold *hyperpyra*. Halves and eighths were also struck, and for the last century of its existence the basis of the Byzantine monetary system was silver, not gold. These late silver coins are flat, not concave, since they were virtually all of good quality metal.

ELECTRUM AND BILLON

Electrum and billon coins were extensively used from 1092 onwards in place of the silver and heavy copper ones of the early Byzantine periods. They formed initially two denominations, an electrum coin worth eight carats, i.e., a third of the hyperpyron, and a black billon coin worth half a carat, both being the same weight as the traditional nomisma. Their nomenclature is confusing, for just as nomisma could mean "coin" in general as well as "gold coin" in particular, so the two base denominations were called *aspra trachea*, i.e., "white rough (i.e., concave)" coins, and unless some further term is added one has to divine from the context which is meant. The electrum seem to have been normally termed *trikephaloi* ("three-headers") because their first issue had on the obverse a novel type, a seated figure of the Virgin holding a medallion with the head of Christ. There were thus three "heads" on the coins when that of the standing emperor on the reverse was taken into account, and the name stuck to the denomination despite subsequent changes of type. The billon coins and the flat copper coins which accompanied them were termed *stamena* and *tartera* respectively, partly because their different fabrics reproduced those of the old histamena and tetartera and partly because these gold coins had become to all appearance ones of copper in the final stage of their debasement immediately preceding the reform of 1092.

The electrum coins seem to have maintained their original fineness (5 or 6 carat gold) down to the reign of Isaac II (1185-95), when debasement began again, so that the issues of the Nicaean period were of almost pure silver. The billon coins started with only about 5% to 6% silver and were in time subjected to further debasement, so that by the end of the twelfth century they contained only 2% to 3% silver and were light and irregular in weight. Modern scholars, who often have to deal with huge hoards of these ugly and ill-struck pieces, have until recently been accustomed to describe them as bronze, since to the eye they seem to contain no silver at all. Their issue continued throughout the thirteenth century and well into the Palaeologid period.

COPPER

The use of copper for coinage was particularly characteristic of the Byzantine Empire, since during the middle ages it was practically never employed in western Europe.

During the late fifth century the only copper coins had been tiny, ill-struck pieces, about a fifth the size of a cent. In 498 multiples of 40, 20 and 10 nummi were introduced by Anastasius I, their most distinctive feature being their marks of value in Greek numerals (M, K or I) and the forty-nummus piece being known as a *folles*. Their weight was twice increased in the first half of the sixth century, reaching its highest point under Justinian I in 539, when the practice of dating the coins by the emperor's regnal year was introduced. By this time a five-nummus piece, marked with E, had been added to the series. The province of Egypt had its own system, its standard coin being a twelve-nummus piece, marked IB, with appropriate fractions.

For the remainder of the sixth century these copper coins were issued in enormous quantities at between half a dozen and a dozen mints—the exact number varied—throughout the Empire. Their weight was several times reduced in the second half of the century. During the troubled reign of Heraclius (610-40) the coinage fell into great confusion, with repeated reductions in weight despite an abortive reform in A.D. 629. All the eastern mints outside Constantinople were closed after 630, though Carthage and later Syracuse were important in the West. Irregular decline continued through the late seventh century, virtually all coins being overstruck on cut-down specimens of earlier issues. Eventually the lower denominations were eliminated and the *folles* was stabilized at a weight of about a quarter of its high peak under Justinian.

A new reform was carried out under Michael II (820-29) and his son Theophilus (829-42). Michael increased the size and weight of the *folles* and Theophilus changed its type, abolishing the traditional mark of value (M), which in the absence of any lower denominations was now meaningless, and substituting an inscription in several lines across the field. This reformed *folles*, which varied in weight from time to time, dominates the middle Byzantine period. Under John I Zimisces (969-76) the coins became purely religious in type, with no reference to the reigning emperor. Instead there was a bust of the Savior and an appropriate inscription, "King of Kings," drawn from the New Testament. These Anonymous Folles, as they are called, continued for a little over a century. There are a number of different types, showing various representations of Christ or the Virgin that in some cases can be identified with specific icons of the day.

The folles of the middle period shared in the monetary breakdown of the late eleventh century. Alexius I, as part of his reforms of 1092, discontinued their issue, their place being taken partly by the billon coins already referred to and partly by much smaller coins of copper. These *tartera*, as they were called by analogy with the old tetarteron, remained with their halves a distinctive feature of the last three centuries of Byzantine history. Many of them are anonymous, and their attribution to individual emperors, particularly in the thirteenth century, is very uncertain.

MINTS AND OFFICINAE IN THE EARLY BYZANTINE EMPIRE (Case III)

In the early Empire the imperial mint at Rome was the only one entitled to mint in gold, but the right of issuing silver and bronze coinage, mainly exercised in respect of the latter, was shared by many provincial mints in the East. These local mints for the most part disappeared as a result of the inflation of the third century, and when Diocletian undertook the reorganization of the imperial currency in the 290's only the city mint of Alexandria still survived and had to be closed. The new coinage was purely imperial in character. Since it would not have been practical to centralize actual minting, for an area as vast as that of the Roman Empire, in a single place, there were to be henceforward between ten and fifteen imperial mints dispersed through the Empire, roughly on the basis of one for each of the administrative divisions known as dioceses but taking account of the particular need of the army for small change. Since the same coin types would now be struck at a number of places, however, it was thought necessary, for purposes of control, to mark their products in some recognizable fashion, with mint-, officina-, and issue-marks. The mint would be indicated by one or more letters of the mint-name (e.g., RM for *Roma*, MD for *Mediolanum*), often accompanied by the letters SM (for *Sacra Moneta*) attesting the status of the mint and OB (for *obryzum*, the technical term for refined gold) or PVS (for *pusulatum*, refined silver). The officina, i.e., the subdivision of the mint whose head would be held responsible if its products were found to be defective, would be indicated

numerically, sometimes with Roman letters (P for *Prima*, S for *Secunda*, etc.) but more frequently with Greek ones (A=First Officina, B=Second Officina, etc.), the number rising to ten for the gold but rarely above five for the bronze. Officina letters were often omitted from the fractional gold and from the silver, for reasons that we do not know. Finally, there were frequently issue marks, taking the form of a star, a letter, or a Christogram or other symbol, usually placed in the reverse field.

In the second half of the fourth century a change in the fiscal organization led to the minting of gold being restricted to the imperial residence, wherever it might happen to be at the moment, and Eastern gold coins have thenceforward with rare exceptions the mint-mark CONOB or CON, previously used only for Constantinople, while Western ones have COMOB (for *Comes obrizi*) with or without a further distinguishing mint-mark. This distinction was maintained through the fifth century and into the early sixth, but after Justinian's reconquest of Italy and North Africa COMOB was replaced by CONOB at Carthage and Ravenna, which despite the fact of their not being imperial residences had to remain open to supply the needs of the recovered provinces. The products of these mints have consequently to be distinguished from those of Constantinople by the evidence of style and fabric, supported by that of find spots.

The typical pattern of Byzantine mints is most easily seen on the copper coinage of the sixth century, after Anastasius I's reform of the coinage in 498. The mints normally operative, with their mint-marks, were as follows:

Constantinople (CON)	Alexandria (ALEX)
Thessalonica (TES)	Carthage (KAR)
Nicomedia (NIC)	Rome (ROM)
Cyzicus (KYZ)	Ravenna (RAV)
Antioch (ANTX, later THEUP')	

The mint-marks varied slightly over the years (e.g. KRTG or NIK instead of KAR or NIC) and in the number of letters used (K or NI instead of KYZ, NIC), while on occasion the value numeral would be incorporated in the mint-mark. Thus K, which was the Greek numeral "twenty," could also stand for *Konstantinopolis* and make a separate mint-mark unnecessary on the half-follis. The transition from ANTX to THEUP' resulted from the formal changing of the name of Antioch to Theopolis in 529 in the hope of saving it from earthquakes. The mint-mark

was often omitted, especially on the lower denominations, and when this occurs the coins can only be attributed to their proper mint through resemblances to higher denominations on which the mark is present. The dating of the copper coins was introduced by Justinian late in his twelfth regnal year, i.e., in 539, but its use on the coins was very unsystematic.

Other mints were added to the list from time to time, either to supply regions particularly exposed to shortages of small change or to supply the needs of military expeditions. Sometimes the mints are indicated on the coins—SCL for Sicily, a monogram of *Khersonos Polis* (in Greek) for Cherson in the Crimea, SEL' IS' for Seleucia Isauriae—but often they are not, and the mints can only be identified on the evidence of localized finding. Although the main lines of the coinage are clear, there are many details still to be worked out.

The mint organization fell into confusion early in the seventh century, largely as a result of the temporary occupation of Syria and Egypt by the Persians and their raids on Asia Minor. Antioch was closed, for reasons unknown, early in the reign of Heraclius; Alexandria was for a decade in Persian hands; and Cyzicus and Nicomedia abruptly ceased to mint, presumably because of Persian attacks, in 615 and 618 respectively. They were reopened in the mid-620's, only to close down again in 630, this time for good, and since Thessalonica ceased to mint at the same time it is clear that on this occasion government policy was involved. Apparently it had been decided that Constantinople could adequately supply the needs of the eastern provinces other than Egypt, which retained its mint of Alexandria for the peculiar pattern of denominations that were locally in use. Alexandria in any case fell finally to the Arabs in 646. The western mints continued to exist, and even increased in number, for new ones were set up at Naples and Syracuse in the course of the seventh century and there was a mint briefly in Sardinia after the fall of Carthage to the Arabs. These western mints lasted in each case as long as the localities in which they were situated remained in Byzantine hands.

Mint-marks never reappear on the coins after the eighth century, and the extent of provincial minting in the middle and late Byzantine periods is still a matter for debate. The products of such mints could be separated from those of the capital only on the evidence of divergent style and fabric, supported by

localization of finding. That there was sometimes a separate mint at Thessalonica can be taken as certain, but the existence of mints elsewhere, save on a very temporary basis, is not admitted by most scholars. If Heraclius found that the needs of the Empire could be supplied by a single mint in the capital, it is not clear that conditions would have been very different at any later date.

IMPERIAL REPRESENTATIONS ON BYZANTINE COINS

(Case IV)

Byzantine and Roman emperors are represented so differently on their respective coinages that it would be hard to credit any relationship between them if it were not possible to trace every stage in the evolution of the one from the other. Roman imperial portraiture, almost always taking the form of profile heads or busts, is vigorous, naturalistic, diversified, and in high relief; it represents one of the highest achievements in numismatic art. On Byzantine coins facing figures are substituted for profile ones, with a consequent disappearance of characterized likenesses, and the differing personalities of individual emperors are swallowed up in the majesty of the office they held. Although in detail the conventions of representation vary from one epoch to another, so that the practised eye can usually identify an emperor without having to read the inscription, this identification depends on the style of the coins and the imperial costume and insignia, not through the emperor being recognizable by his features as an individual. Only rarely is anything approaching true portraiture to be found.

The transition began in the fourth century. Licinius experimented with a facing bust on some of his coins, but within the conventions of classical portraiture and with results that can only be characterized as ludicrous. Constantius II introduced a three-quarter facing bust on his later solidi, and although this was discontinued by his more traditionally minded successors, the profile busts of late fourth-century emperors are virtually characterless and interchangeable with each other. Arcadius in 395 reintroduced the three-quarter facing bust for his solidus. This dominated the coinage of the East throughout the fifth

century, though profile busts remained normal in the West down to nearly the end of the Empire and in the East were retained for the coins of empresses, for the lower denominations of gold, and for the whole of the silver and copper coinage. Justinian I in 539 made the imperial bust on the solidus a fully facing one and extended its use to the higher denominations of copper, though profile busts on the lower denominations of both gold and copper continued down to the eighth century. In 720 the use of an imperial effigy was dropped entirely from the silver, an inscription in several lines across the field, giving the emperor's name and titles, taking its place.

Down to the eleventh century the usual imperial type was a facing bust, but thereafter a standing figure, in company with Christ or one of the saints, was more usual. The change was not a sharp one, however; standing figures had occurred earlier, as on much of the coinage of Heraclius, and busts came again into fashion in the last century of the Empire. Seated figures are rare, and usually reserved for coins showing the emperor and a colleague. It is quite exceptional for the emperor to be shown on horseback as on coins of John V and Manuel II, or prostrating himself before Christ, as on hyperpyra of Andronicus II. Imperial costume varied over the centuries. The emperor was shown fairly consistently in military dress, since this was inherent in the office of *imperator*, from the fourth to the early eighth century, after which military types disappear entirely for three hundred years. In the eleventh century they were revived, but the emperor was now normally shown standing and armed with a sword, whereas in earlier times he had been regularly armed with a spear. The two forms of civilian dress preferred between the seventh and the eleventh centuries were the *chlamys*, the long purple cloak fastened at the right shoulder by a fibula and decorated with a panel known as a *tablion*, and the *loros*, the traditional consular dress which in due course had evolved into an elaborate jeweled robe with a long train which was brought around the body at the right side and hung down over the emperor's extended left forearm.

Imperial insignia included the *globus cruciger*, the orb surmounted by a cross signifying the heavenly basis of imperial rule, and the *mappa* or *akakia*, which was originally a consular emblem—the handkerchief either raised or thrown into the arena to mark the start of the games—but which in time

was amalgamated with a scroll so that it became a small cylindrical object with jeweled ends. There are also various kinds of scepter, a plain cruciform one being the commonest but the later ones often decorated with knobs or floral designs. The imperial crown, when not shown in the form of a simple diadem, is characterized by two pendilia hanging down on either side. The crowns of empresses have usually longer pendilia and are distinguished from the crowns of their consorts by having sharply pointed triangular plaques or pinnacles. From the mid-eleventh century onwards the costume of empresses has in front a decorated kite-shaped panel, this being an adaptation of the *loros* which was designed to leave the wearer's left arm free of the *loros*-end which had been traditionally hung over it.

Characterized portraiture is completely absent on coins of the fifth and sixth centuries. It was revived by Phocas (602-10), who is shown on his coins with the shaggy locks and untidy beard that are familiar to us from a bronze weight made in his likeness and preserved in the British Museum. Heraclius in later life, and his grandson Constans II, are remarkable for their vast beards, and there is a strong element of portraiture on coins of the late seventh century, when the mint had for some years the services of a die-sinker of great talent who rendered admirably the wispy mustache of Constantine IV, the youthful features of Justinian II, and the fat, bearded face of Leontius. Portraiture is absent during the Isaurian and Amorion periods, when faces are depicted in a purely linear manner, but under the Macedonians, while the same tradition remains dominant, there were brief special issues showing what are clearly intended as personal likenesses of Leo VI, Romanus I, Constantine VII, and Romanus II. Personal elements continue on some eleventh-century coins, as for example on those of Constantine VIII, whose beard, growing in profusion on either cheek and combed forward to conceal the absence of hair on the chin, corresponds closely to Psellus' description of the beard of his brother, Basil II. But they are usually absent. The rare *histamenon* of Zoe and Theodora gives neither empress any recognizable features at all, though we know from Psellus that the two sisters differed as much in personal appearance as they did in character and disposition. Andronicus I's coins show him with a long forked beard, a feature noticed in the written

sources, but this subsequently became fashionable and is found on the coins of a number of his successors. The effigies of the last Palaeologid emperors on the coins can only be regarded as grotesque, more especially since the tippet favored by John V and his successors on the heavy silver coinage inevitably recalls one of the distinguishing elements in the costume of court fools in the West. Few greater contrasts can be imagined than that between the deplorable effigy of John VIII on his own coinage and the splendid portrait medals of the same emperor made by Pisanello, first and greatest of Italian medallists, when the emperor visited Ferrara and Florence in 1438 in search of aid against the Turks.

RELIGIOUS REPRESENTATIONS ON BYZANTINE COINS

(*Case V*)

Religion played a major role in Byzantine life, both private and public, but its place in Byzantine coinage developed rather slowly. It is true that such Christian symbols as the Christogram and the cross already figure on the coins in the fourth century, but they do so in a subordinate capacity, as part of the decoration of the imperial costume and insignia, and that the cross as a major element in the design of the coins became prominent in the fifth century. But the common use of representations of Christ did not begin till the ninth century, while those of the Virgin only become frequent in the eleventh and of other saints not till the twelfth. In each case, however, such designs were occasionally used in earlier periods.

The most obviously satisfactory religious devices were the monogram of Christ (Christogram) and the cross, which were both simple to design and did not offend the scruples of many Christians over the propriety of representing Christ in person. At first they were used very discreetly, the Christogram as a decoration on the helmet of Constantine and either Christogram or cross as an issue mark in the field. The only time a Christogram became a main type during the fourth century was on some bronze coins of the Emperor Magnentius, a usurper in Gaul, whose personal adherence to the Christian faith is by no means certain. In the fifth century a cross in a wreath became

one of the main types of tremissis, and a Victory holding a long cross was the chief solidus type in the East from 420 onwards. Justin I (518-27) transformed the profile Victory into a facing Angel, and Tiberius II (578-82) dispensed with the Angel, making a cross calvary the reverse type of his gold, a position it was to occupy throughout the seventh century. In 720 Leo III transferred it to his newly constituted silver coin, the miliaresion, since he preferred to use the bust of his son and colleague Constantine V as the reverse type on his gold, and it remained characteristic of the miliaresion till the eleventh century, when it began to be displaced by representations of the Virgin or Christ. History repeated itself, however, for as the cross was gradually removed from the silver, room was found for it on the copper, on which it is fairly common between the eleventh and the thirteenth centuries.

The earliest and most important of other religious representations on the coins are those of Christ. Two quite different busts of Christ were introduced in succession by Justinian II (685-95, 705-11), the first a majestic bearded face which seems ultimately to derive from that of the Phidian Zeus, the other a youthful head with a mop of closely curled hair, which is believed to have originated in Syria. The second type was not used again, but the first, in a much cruder form, was revived by Michael III a century and a half later, after the end of the Iconoclastic Controversy and the restoration of images to their traditional place in Byzantine devotion (843). Basil I replaced it in 867 by an image of Christ enthroned, and thenceforward representations of Christ are a regular feature of the coinage. Some of them can be identified with well-known icons of the capital. The earliest seated Christ probably reproduced that in the conch of the apse above the imperial throne in the Great Palace; the bust of Christ Pantocrator was that first used in the post-Iconoclastic period to decorate the summit of the dome in Byzantine churches; and a three-quarter facing figure of Christ found on some eleventh-century coins represents the Antiphonetes figure from the Church of the Virgin in the Chalcostrateia. Within the representation of each single type, and more especially in the Pantocrator bust and the icons of Christ enthroned, one can follow the evolution of artistic fashions and concepts much more clearly than in most other forms of art.

Second in importance to representations of Christ are those of the Virgin, a facing figure wearing a long veil (*maphorion*) that covers her forehead and shoulders. These likewise often reproduce the designs of famous icons, although they tend to be more stereotyped than the effigies of Christ. The commonest type is that of the Virgin *orans*, with uplifted arms. On a few mid-eleventh-century coins it is specifically labeled *Blachernitissa*, so that we know it represents the great icon in the Church of Blachernae which was one of the palladia of the city. On coins of Michael VIII, who recovered Constantinople from the Latins in 1261, the relationship is underlined by the image being placed within a circle of walls and battlements. Other identifiable icons include a bust of the Virgin holding a medallion of Jesus on her breast, which represents the icon known as the Nikopoios, the "Maker of Victory," which was kept in a chapel in the Palace and which the Emperor often took with him on campaigns, and the icon known as the Hodegetria, showing the standing figure of the Virgin with the Christ Child in her arms, which was kept in the Church of St. Luke near Seraglio Point.

Images of saints date mainly from the Comnenid and later periods, although St. Alexander (a former bishop of Constantinople) and St. Michael had been shown in company with emperors of these same names in the early tenth and the mid-eleventh centuries respectively. The saints preferred were military in character: St. Michael, St. Demetrius, patron of Thessalonica, St. George, and St. Theodore, introduced on the coinage by Michael IV, Alexius I, John II, and Manuel I respectively. They are usually shown as standing figures in company with the emperor, or, if alone, as busts, appropriately armored and furnished with shield and spear. Representations of particular interest are those of the seated figures of St. Demetrius and Manuel Comnenus-Ducas of Thessalonica (1230-37), holding between them a model of the city, and of the same saint on horseback on silver coins of the Emperor John V. Another unusual religious type is that of a six-winged seraph, with a face in the middle, on some thirteenth- and fourteenth century coins.

*International Numismatic Congress
New York and Washington
September 10-16, 1973*

INTERNATIONAL NUMISMATIC CONGRESS

organized by

THE INTERNATIONAL NUMISMATIC COMMISSION

in collaboration with

THE AMERICAN NUMISMATIC SOCIETY

and

THE SMITHSONIAN INSTITUTION



New York and Washington

September 10-16, 1973

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THE 1973 INTERNATIONAL NUMISMATIC CONGRESS

The Congress will open in New York on September 10, 1973. Meetings on that day will take place at the Museum of the American Numismatic Society, the American Academy of Arts and Letters and the Hispanic Society of America, all located on Audubon Terrace, Broadway between 155th and 156th Streets. On September 11 meetings will be held at the Statler Hilton Hotel, 7th Avenue and 33rd Street, New York. September 12 will be a free day in New York City. On September 13 the Congress will move via Baltimore, Maryland, to Washington, D.C. Meetings will take place on September 14 and 15 at the Smithsonian Institution in Washington. An excursion into the Virginia countryside to Monticello has been arranged for September 16.

All correspondence relating to the Congress should be addressed to the Secretariat, International Numismatic Congress, American Numismatic Society, 155th Street and Broadway, New York, N. Y. 10032.

REGISTRATION

The enclosed pre-registration form should be returned to the Secretariat no later than JANUARY 1, 1973. The registration fee for active participants is \$20; for accompanying persons, \$12. Payment may be made by personal check on a United States bank, or by international money order, payable to The American Numismatic Society.

PROVISIONAL

TIME	SUN. 9/9	MON. 9/10	TUES. 9/11	WED. 9/12
9:00-12:00		Late Registration (Audubon Terrace)		
MORNING		Opening Session Sessions for Papers (Audubon Terrace)	Sessions for Papers (Statler-Hilton Hotel)	F R E E
AFTER-NOON	Registration at Statler-Hilton Hotel upon Arrival	Hoard Symposium (Audubon Terrace)	Sessions for Papers (Statler-Hilton Hotel)	D A Y
EVENING		Meeting of the Bureau, INC (Statler-Hilton Hotel)	Reception	

PROGRAM

THURS. 9/13	FRI. 9/14	SAT. 9/15	SUN. 9/16
	Late Registration (Smithsonian Institution)		E X C
Bus to Baltimore Visit to Evergreen House	Sessions for Papers (Smithsonian Institution)	Sessions for Papers (Smithsonian Institution)	U R S I
Bus to Washington D. C.	Sessions for Papers (Smithsonian Institution)	Sessions for Papers Meeting of INC Closing Session (Smithsonian Institution)	O N
General Discussion of Numismatic Problems (Statler-Hilton, Washington)	Reception	Reception	

COMMUNICATIONS

The Program Committee requests that precise titles of proposed communications, together with a résumé not exceeding 100 words in length, be submitted in writing before January 1, 1973. Those who have already submitted topics of proposed communications should reconfirm the wording of their titles. If the participant presenting a communication intends to illustrate his paper with slides (diapositives), they must be 35 mm. (2X2"). There will be no provision for dual projection. Communications will be limited to a maximum of 20 minutes. Proposed communications which the Program Committee is not able to schedule will be listed by title on the final program.

Communications will not be published by the Congress, but it is anticipated that the major numismatic periodicals of the world will open their pages to contributors.

While oral presentation of papers at the Congress will be accepted in any language, the maximum number of participants will benefit from the proceedings and take part in discussion if scholars speak in English, French or German.

HOTEL INFORMATION

The official hotels for the 1973 Congress are the Statler-Hilton in New York (7th Ave. at 33rd St., N. Y. 10001) and the Statler-Hilton in Washington (16th and K Sts., Washington 20036). A special room rate is available to Congress participants for twin-bed accommodations at each of these hotels. Other accommodations are also available (see chart below).

	Twin-Bed/ Double	Single	Suites
Statler-Hilton New York	<u>25</u>	<u>18</u>	60-125
Statler-Hilton Washington D. C.	<u>22</u>	24-29	60-125
Underlined figures indicate special Congress rates New York - add 7% tax to above rates Washington D. C. - add 5% tax to above rates			

Registrants wishing to receive the special room rate for twin-bed accommodations should complete the appropriate parts of the Registration Form. The hotels will not honor this rate on reservations sent directly to them.

EXHIBITIONS

The following institutions will mount special exhibits in honor of the Congress.

The American Numismatic Society, New York - Coinage of the Americas - tracing the history of New World coinage as it reflects European traditions and indigenous development.

Evergreen House, Baltimore - A selection of Ancient and American coins from the John Work Garrett Collection.

Smithsonian Institution, Washington - The Franco-American Medal of the late 18th Century - medals and jetons illustrative of the relationship between France and America during the Revolutionary War period.

Dumbarton Oaks, Washington - Special exhibit of portions of the great collection of Byzantine coins and other Byzantine and early Christian antiquities.

EXCURSION

A post-Congress excursion has been planned to give registrants an opportunity to enjoy a leisurely tour into the Virginia countryside south and west of Washington D. C. The excursion will leave via busses from the Statler-Hilton Hotel at 8:00 A. M. sharp and proceed to Charlottesville, Virginia. At Charlottesville the first stop will be the University of Virginia where a tour is planned of the central campus designed by the university's sponsor, Thomas Jefferson. Graceful Pavilions in the Federal style, connected by one-story colonnades, face out on the Lawn, the focal point of which is the Rotunda, conceived by Jefferson as a smaller and somewhat modified replica of the Pantheon at Rome.

Following this stop, the group will move on to lunch at the Boar's Head Inn, where gracious "southern hospitality" is assured. Then, moving south from Charlottesville, the group will arrive at the highlight of the excursion - Monticello, a classic example of American architecture built by Thomas Jefferson as his residence. In addition to a guided tour of the interior, participants will want to stroll about the magnificent grounds of this stately mansion. Leaving Monticello, the excursion will return directly to Washington, arriving at the Statler-Hilton Hotel about 7:00 P. M.



COINAGE OF THE AMERICAS



EDITED BY
Theodore V. Buttrey, Jr.

The American Numismatic Society
NEW YORK 1973

COINAGE OF T

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THE AMERICAS

THE AMERICAN NUMISMATIC SOCIETY announces the publication of an important new survey, *Coinage of the Americas*. The focus of the several, richly illustrated essays comprising this study is defined by the Editor, Theodore V. Buttrey, Jr., in his Introduction:

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